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THE CENTENNIAL HABIT.

The practice of celebrating anniversaries, when they count up to some round number of years, is not exactly a modern one, but it has received such an impetus in our own time that we may fairly characterize it as a habit. Owing to the historical accident of our use of the Arabic system of numerals, the number one hundred, or some one of its multiples or factors, is the invariable basis of such celebrations. Had the Babylonian reckoning by twelves instead of tens been adopted by our civilization, we should have had an entirely different set of numbers to work upon, but we should doubtless have singled out, just as we

do now, the recurrent years of the completed cycle for special observance. Obviously nothing could be more artificial or conventional than this practice, which, to the logical mind, is matter for amusement; but the habit of mental economy which leads us instinctively to attach a special significance to the round number will always lead men to take special note of the tenth, or the fiftieth, or the one hundredth anniversary of the important event, and direct toward that event a degree of retrospective attention that nobody would think of giving it a year earlier or later.

One cannot help thinking, somehow, of the analogy offered by our mechanical religious observance of the seventh day, by which so many people compound their real indifference to the whole subject of religion. In vain it is urged that if religion has any vital meaning at all, its influence ought to affect our lives on one day no less than another; similarly, it is urged in vain that the memory of a great benefactor of mankind ought to remain with us as an abiding force all the time instead of appealing to us once in a hundred years or even once a year, that the fundamental principles of our national life ought to be the constant inspiration of our civic conduct, instead of being recalled, in a more or less perfunctory manner, when the full year has rolled round, or commemorated by some sort of a show when the full term of a hundred years is ended. Reason urges these considerations on us in vain; and we shall no doubt continue, until the end of the chapter, in our easy-going ways, —paying lip-service once a week or once a year to the religious faith which we profess, once a year or once a century to the memory of the great men, to the declaration of the principle or the foundation of the institution that exacts our homage.

Leaving out of our discussion the more frequently recurring periods, let us think for a moment about decades and centuries and millennial cycles. The fundamental reason why we exalt them into an illogical significance is doubtless found in our instinctive mental economy. Another reason is found in the taint of hypocrisy which is so apt to affect our attitude toward most serious subjects of contemplation that are not immediately related to our every-day tasks. Still another reason, and a most potent one, is the delight which the

average man takes in a show. We Americans, particularly, considering that we are a democratic people by political profession, derive a most unholy satisfaction from every sort of pomp and ceremonial, and, while repudiating the ideas upon which such old-world inventions rest, do our best to rival the ostentations of "effete monarchies." Sponsors as we are of a new social order nationally consecrated by great deeds and devotions, we copy as far as we may the pageantry of the old order, and look with envying regret upon those European possibilities which are American impossibilities. To those whose eyes are chiefly for the spectacular, an American centennial must be a poor thing in comparison, let us say, with a Hungarian millennial; what compensation we have for the picturesque elements denied us may be satisfying to the intellect, but they leave the aesthetic sense a little starved.

We are not saying all this by way of blame for an assumed manifestation of national folly; the craving for show and color and imposing ceremonial is a thing too essentially inherent in human nature to be thus stigmatized. To the historical sense no less than to the sense for the picturesque do these things have genuine value, and we are quite worthily occupied as a people when we bend our best energies to such an impressive commemoration as that of the first centennial of the nation's birth, or the fourth centennial of the discovery of the new world. But it is nevertheless possible that the thing may be overdone. When we think of the long succession of centennials since 1776, it seems as though some of them might have been spared. It was only last year that we were celebrating the installation of John Marshall; and next year, or the year after, we shall be celebrating the Louisiana Purchase. It sometimes seems that anything will serve as a pretext for a centennial celebration. The age of the multi-centennials is now upon us. Yale had a bicentennial a few months ago, and a decade ago the whole country had a quadricentennial. The first of what will doubtless be a long series of tricentennials was celebrated the other day at Cuttyhunk, in memory of Bartholomew Gosnold's short-lived colony. Jamestown is sure to come in course of time, and Plymouth and Salem, and the whole series of colonial beginnings. Possibly after a while we shall become weary of recalling our national history in this spasmodic way, and hit upon some more rational plan of keeping the past alive in our memory.

Among the most acceptable centennials of

recent years have been those planned in celebration of the founding of our older colleges. Harvard attained to the dignity of a quarter-millennial as long ago as 1886; Yale had its bicentennial only last year; Princeton had its sesquicentennial half a dozen years ago. We read the other day that some small college or other, nearing its seventy-fifth birthday, was preparing to celebrate a semi-sesquicentennial. This opens a rather appalling vista of fractional cycles and the possibilities associated with them. And our own University of Chicago last year, youthful through no fault of its own, set a new fashion in anniversaries by celebrating its first decennial with as much display as would have been suited to an institution many times as aged. Ten years should certainly be the limit, and a half should sternly be called at this point; otherwise the next new educational foundation to be established may be so eager to have its own praises sung that it will seek to commemorate the completion of its first lustrum.

The literary centennial is usually a simple and dignified performance, against which little may be urged beyond what has already been said of all periodical celebrations. Some years ago, we noted the fact that exactly two thousand years had elapsed since the birth of Cicero, and suggested as a novelty in celebrations a bimillennial demonstration on the part of classical scholars. Among the longer terms celebrated in our own time there will be recalled the millennial of Alfred last summer, the sixth centennial of Dante in 1865, the fourth of Michelangelo in 1874, the third of Shakespeare in 1864, and the Goethe sesquicentennial in 1899. The simple literary centennial is being celebrated somewhere and by somebody almost every year. It is usually characterized by an uncritical laudation of its subject in both speech and print, and, unlike the ceremony of canonization, it does not willingly give a respectful hearing to the devil's advocate. In the judgment of those who plan the celebration, the subject is already canonized, and there is nothing more to say. The true spirit of literary appreciation is not, after all, to be found in demonstrations of any sort. These are nearly always suggestive of the Pharisee who says his prayers openly to gain a reputation for piety. The real lover of literature will, rather than indulge in any outward manifestation of his affection, follow the example of Lamb, and offer up unuttered and heartfelt words of grace whenever he takes up his Milton or his Spenser for an hour of spiritual recreation.

The New Books.

THE CHATEAUBRIAND MEMOIRS.*

"If I were still the owner of these Memoirs, I would either keep them in manuscript or delay their appearance for fifty years." So, just before his death, wrote the Viscount Chateaubriand of the *Mémoires d'Outre-tombe*. With their completion, he had tried to "cheat the tedium of those last forlorn hours which we neither desire, nor know how to employ." Before the end came he found himself under the painful necessity of selling the Memoirs, and they were published immediately after his death. Now, after a delay a little longer than that wished for by the author, there is appearing an English edition of these justly famous reminiscences. The translator is Alexander Teixeira de Mattos, whose uncompromisingly foreign name is no index of his ability to master the English idiom. Four volumes, carrying the Viscount's life down to the year 1829, have already appeared, and the Messrs. Putnam promise the remaining two within the year.

In his own day, Chateaubriand was rated unreservedly as the foremost man of letters in France, if not in all Europe. To-day his reminiscences, in America at least, must win attention largely on their own merit, — rather as the stirring life-story of a great Frenchman than as the personal revelation of the author of "*Atala*" and "*René*," or "*The Genius of Christianity*."

Few men, surely, have more material at hand out of which to construct an autobiography. A dreamy, vagabond childhood spent in Brittany; a restless youth dedicated to the church but finally devoted to the army; a presentation at Versailles, arranged to satisfy a brother's ambition; a taste of garrison life, and another, very unwelcome to the shy young soldier, of Parisian society; finally a quixotic journey to the United States in search of the Northwest Passage, — and at twenty-four, when the Chevalier de Chateaubriand came back to France to fight for his king against his fatherland, he was already a man of the world. The Bourbon dynasty he defended suffered annihilation, friends and family languished in prison or died under the guillotine; but Chateaubriand

himself lived to win the gratitude of Napoleon and to watch the fall of "the Man of the Time," to witness the restoration of the legitimate royal line, and to occupy positions of honor and trust under the new government. At the close of the fourth volume we leave him at the summit of his fame, as French Ambassador to Rome.

So much for the political side of his career. In its intervals of exile or disgrace he became a renowned traveller; under stress of poverty he made his literary reputation. In one capacity or another he came to know, casually at least, all the greatest men of his time in both continents. Naturally in many chapters of his Memoirs he is less the central figure than the observer, the critic, or the *raconteur*.

Yet in spite of the objectivity inseparable from the story of so eventful a life, the Memoirs are deeply subjective; to the Anglo-Saxon mind certainly, even obtrusively and baldly egotistical. "It was fated that I should be plagued by princes." Like "the man of destiny" whom he served, Chateaubriand believes himself born for great things, and insists upon his readers' appreciation and reverence. And yet in the next breath he lets fall a deprecatory sentence like this:

"Good for everything where others, good for nothing where I myself am concerned: there you have me." Does destiny, then, overcome temperament? With similar inconsistency he breaks into a stirring narrative with a plaintive comment on the vanity of the things of this world:

"While bidding farewell to the woods of Aulney, I shall recall the farewell which long ago I bade to the woods of Combourg; my days are all farewells."

Again, with melancholy languor, he says of himself :

"It is easy to possess resignation, patience, a general obligingness, equanimity of temper, when one interests himself in nothing, when one is wearied by everything, when one replies to good and bad fortune alike with a desperate and despairing 'What does it matter?'"

This Byronic boredom is no longer in the fashion; combined with the strange turns of fortune which the Viscount experienced, it imparts to the Memoirs a tinsel, theatrical air of romantic melancholy, curiously out of date since Carlyle and Emerson.

Yet, for all his *blasé* affectation, the Viscount has many admirable qualities. He is fearless in times of great danger, honest when honesty was clearly impolitic, true to his legitimate principles no matter what they cost him, an avowed advocate of Christianity in a nation

*MEMOIRS OF FRANCOIS RENÉ VICOMTE DE CHATEAUBRIAND, Sometime Ambassador to England. Being a translation by Alexander Teixeira de Mattos of the *Mémoires d'Outre-tombe*. In six volumes, illustrated. New York: G. P. Putnam's Sons.

of atheists. He is forever lamenting that he was born too late, but his world-weariness does not tempt him into idle acquiescence in the new order of things.

The style of the *Memoirs* is as varied as the matter that composes them. A perfect mirror of the man who wrote it, it is an odd mixture of garrulity, affectation, pomposity, brilliancy, and delicate charm. Occasionally he becomes tersely epigrammatic,—as when, *apropos* of his neglecting to visit Luther's tomb at Wittenberg, he thus expresses the full measure of his conservatism :

"Protestantism in religion is only an illogical heresy, in politics only an abortive revolution."

More often he indulges in picturesque description. The full force of the romantic manner comes out in a paragraph like this upon Mirabeau :

"Mirabeau's ugliness, laid on over the substratum of beauty special to his race, produced a sort of powerful figure from the Last Judgment of Michael Angelo. . . . The scars dug into the orator's face by the small-pox had rather the semblance of gaps left by the fire. Nature seems to have moulded his head for Empire or the gallows, and to have hewn his arms to clasp a nation or carry off a woman. When he shook his mane as he looked at the mob, he stopped it; when he raised his paw and showed his claws, the plebs ran furiously. I have seen him in the tribune, amid the awful disorder of a sitting, sombre, ugly, and motionless; he reminded one of Milton's Chaos, shapeless and impulsive in the centre of his own confusion."

His delicacy of touch is most evident in the descriptions of nature,—of Brittany as he knew it in his childhood, or the primeval forests of the new world; or again in picturing the creatures of his imagination, particularly that sylph of his boyish dreams, a woman built up "out of all the women whom I had ever seen," with an admixture of the graces of the heathen goddesses, and even a hint of the Virgin herself.

On the whole, it is the first volume, which deals with Chateaubriand's youth, that has most life and atmosphere. It is the idyl, the pastoral, to which his style is best suited. The complex narrative of the later years would often be more interesting if the stage were smaller. Too many of the personages written of have to be rescued from oblivion by the foot-notes, and are not really resuscitated. The polemical portions of the book, too, presenting documentary evidence in vindication of the author or his friends, possess little of the human interest which is the vital principle of biography. But if this treasure-trove is unwieldy, De Mattos' friend was right in call-

ing it also monumental. That is why the translator has wished to present it to us in English for the first time in its impressive entirety. He has done his part as annotator and translator exceedingly well. The publishers have brought the work out in handsome volumes, abundantly illustrated with views of Chateaubriand's homes, and portraits of his contemporaries, many of them reproduced in photogravure. So at last there is no reason why this man, so conspicuous both in the literature and history of his time, may not become pleasantly familiar to a large circle of English readers, through what many critics consider his most important work — his story of himself.

EDITH KELLOGG DUNTON.

THE BEGINNINGS OF THE GREAT WEST.*

We may distinguish two principal "Wests" in American history. The old or middle West extended from the Alleghany mountains to the Mississippi river. Its settlement began during the Revolution, and it was fairly filled with population and its political organization was completed by the middle of the nineteenth century. The tier of States lying along the west bank of the Mississippi, and extending from Louisiana to Minnesota, became historically, as it was geographically, a part of the old West. The region beyond and between them and the Pacific Ocean constituted the new, the far, or the great West. Its settlement was a long time delayed. At first the land was not needed, and, more than that, was not thought worth having. Later, a barrier of Indian reservations checked emigration, and the slavery controversy blocked organization. The occupation of this region began suddenly, in the fourth decade of the century, with the annexation of Texas, the emigration to Oregon, and the rush to California for gold.

The greater interest attaching to these events has obscured the earlier period, and its history is almost a blank. Captain H. M. Chittenden has recently entered this neglected field, in his "American Fur Trade of the Far West," and around the history of the fur trade has grouped almost the whole history of the period. He has found that the period is not only interesting, but that it exerted a direct and important influence upon the course of later events, serving

* THE AMERICAN FUR TRADE OF THE FAR WEST. By Hiram Martin Chittenden. In three volumes. New York: Francis P. Harper.

as a sort of preparatory or "middle-age" stage in the development of the West. Specifically, his work covers the period between the return of Lewis and Clark, in 1806, and the year 1843. The latter year is in many ways a turning-point in Western history. Fremont's exploring expeditions had recently begun, the Santa Fé trade was finally closed, and the first considerable emigration to Oregon took place.

Captain Chittenden divides his work into five parts. Part I. treats of the characteristic features of the fur trade as carried on during the period under review, the kind of furs sought, and the methods of trapping and trading. The business is peculiar in many respects, and an understanding of its peculiarities is essential to an understanding of its history. Part II. presents the history of the organization and operations of the various fur companies. This part comprises the bulk of the work, and contains the principal results of the author's researches. Supplementary to the history of the fur trade, an account is given of the overland trade with Santa Fé, from its inception in 1822 until its close in 1843. The route of both the Oregon and Santa Fé trails is carefully described. Part III. gives an account of contemporary events, not forming a part of the fur trade, but more or less directly affecting it,—such as the War of 1812, Long's exploring expeditions, Leavenworth's campaign against the Aricaras, Atkinson's treaty-making tour, and the small-pox scourge among the Indians in 1837. Part IV. is an anecdotal account of the more notable incidents and characters connected with the fur trade, stories of Indian fights, hairbreadth escapes, and frontier desperadoes. Part V. gives a description of the mountains, rivers, flora, fauna, and native tribes of the West, in their relation to the fur trade. An appendix reproducing some original documents, and a valuable map indicating routes of travel and the location of trading-posts, complete the work.

Captain Chittenden's insight into historical relations is clear. He brings out the importance of the exclusion of France from the American continent by the French and Indian war, an event often obscured by the stress we are accustomed to lay upon the Revolution. His identification of each of the successive territorial acquisitions composing the Far West with marked geographical features is worth emphasizing. Upper Louisiana comprised the watershed of the Missouri, Oregon the valley of the Columbia, and the Mexican cession lay

chiefly within the drainage basin of the Colorado; so that each territorial addition consisted of a distinct geographical unity. On its bibliographical side, Captain Chittenden's work is unsatisfactory. The bulk of his material is drawn from rare files of early Missouri newspapers, and from the manuscript records of the fur companies; but his references to sources are so indefinite that one can scarcely test the accuracy of his work without undertaking it anew. A careful bibliography of printed books, a description of the manuscript material, and more specific reference to the authorities for particular statements, would have been a decided advantage.

Upon one subject of some general interest, Captain Chittenden is in error. He concludes that the so-called "flathead deputation," out of which the Methodist and American Board missions in Oregon grew, visited St. Louis in the autumn of 1832. Major Edmond Mallet has proved, from the correspondence of Bishop Rosati printed in the "Annals for the Propagation of the Faith," and from the registry of sepultures kept in the Catholic Cathedral at St. Louis, that the visit of the deputation took place in the autumn of 1831. The missionary account of this visit was derived from a letter written by a Wyandot chief named William Walker to G. P. Disoway, which was originally printed in the "Christian Advocate" in 1833, and which Captain Chittenden reprints in an appendix. In transmitting the letter to the "Christian Advocate," Mr. Disoway assumed, and it has since been taken for granted, that Walker's trip was made in 1832; but Walker's letter does not say so, and the records of the St. Louis Indian Agency, now in the library of the Kansas State Historical Society, show that it was made the year before. November 22, 1831, the Iowa Sub-Agent reported to General Clark the visit of "Mr. Walter and party," either the agent or the copyist changing Walker to Walter; and General Clark, in writing the Indian Department December 28, 1831, referred to "the Wyandot Indians and their leaders, who lately explored the Country above." In his report to General Cass, dated November 20, 1831, General Clark doubtless referred to the "flathead delegation" in saying that Indians "from west of the Rocky mountains are visiting me." The point is chiefly interesting as showing the careless and uncritical way in which missionary history has been made up.

The importance of the fur trade is to be

measured by the activity of the traders rather than by their number. The average number of traders is estimated as about five hundred ; yet this small number almost covered the entire West with their forts and trading-posts. Captain Chittenden has located and traced the origin of as many as one hundred and forty of these posts. The greatest service that the traders rendered was that of exploring the entire region and pointing out the most practicable routes of travel in its later settlement. Exploration was of course incidental with them, as with the early American colonists ; but an increase of geographical knowledge nevertheless resulted. The overland Astoria expeditions very nearly opened the whole of the Oregon Trail. The California expeditions of J. S. Smith added so much geographical information, that Gallatin was able to construct a fairly accurate map of the entire West,—a map which Bonneville appropriated and in some respects improved. In fact, as Captain Chittenden points out, the fur traders were the true "pathfinders" of the West, and anticipated all the important geographical discoveries that are usually attributed to the official explorers of later date.

Politically, the traders rendered important service. At the North they held the British in check until the time was ripe for settlement. At the South they not only opened the way for military occupation, but, by uniting New Mexican interests with our own, rendered that occupation the more acceptable. The settlement of the West was largely a question of transportation, and this question was worked out gradually by the experiments of the traders. The earliest trade followed the Missouri river, and was carried on with keelboats until steam-boats took their place in 1832. The overland trade began with pack-horses. Wagons were introduced on the Santa Fé Trail in 1822, and on the Oregon Trail in 1830. Bonneville took the first wagons through the South Pass to Green river in 1832, and the Oregon emigration closed the period of experiment by taking them through to the Columbia river in 1843. Thus, from every point of view, the life of the hunter, the trapper, and the trader constituted a preparatory stage in the history of the West, which paved the way for its later settlement and growth.

In looking back upon the history of the fur trade, it is easy to see that the United States ought either to have carried on the trade through its own agencies, or to have granted

it, under strict control, to a monopoly like the Hudson's Bay Company. In its earlier stages, the Indian trade was regulated through government factories ; but the system was never extended to any extent beyond the Mississippi, and was abolished in 1822. Private competition debauched the natives with liquor, incited tribal wars, and gave the Indian a poor opinion of the character of the white man. But it was an era of faith in the efficiency of free competition as a regulator of business, and of belief that monopoly in any form was a violation of private right. It was not understood that competition often reduces business to the level of the lowest competitor, and that monopoly in many cases is the best form of regulation. The statesmen of the time acted, in their regulation of the fur trade, upon universally accepted theory. The story of the Indian is a painful one, but the outcome could not in any event have been greatly altered. F. H. HODDER.

RECORDS OF AN AMIABLE WEAKNESS.*

The enthusiasm of the typical collector, whether of faded tapestries, of postage stamps, or of bugs and beetles, excites a smile, half of amusement, half of envy, from one who has never felt himself carried away by the *cacoethes colligendi*, the rage to possess an unrivalled assortment of something, no matter how intrinsically worthless and uninteresting. One of the present writer's schoolmates, by no means a wooden-headed lad, was given to collecting bits of wood, no two of a kind ; and these ligneous fragments he would exhibit with infinite complacency. What the collector collects matters not, if only the collecting mania be upon him.

But when the madness takes the form exemplified by Mr. Joline's diverting collection of autographia, amusement gives place to gratitude. His book is an *omnium-gatherum* of many sorts of good things, and bears ample testimony to a long experience in intelligent collecting of interesting memorials of interesting people. The autograph collector, in Mr. Joline's sense of the term, is not a collector of signatures, not an autograph-album fiend, but a person who appreciates the value of letters and other signed documents from the hands of the good and great, and who is given to pre-

* MEDITATIONS OF AN AUTOGRAPH COLLECTOR. By Adrian H. Joline. Illustrated. New York: Harper & Brothers.

serving such memorials. The self-respecting collector is not obtrusive; he never writes a begging letter to a stranger, but gathers his material from friends and acquaintances, and from reputable traders in such wares. The dangers of imposture are ever to be guarded against. Clever forgeries abound. Copies also that are made in all innocence occasionally find their way into the market as originals. Photographic reproductions, too, may deceive the inexperienced, but never the expert. Most annoying of all, a letter signed "Thomas Jones" may not be his, but from another man of the same name. Our author justly deplores the increasing vogue of the stenographer and the typewriter. The one lingering trace of individuality in a present-day letter is too often limited to the signature, and even this may be only the impression of a rubber stamp. Truly the outlook is depressing.

The "meditations" are delightfully miscellaneous in character and haphazard in arrangement, chopped into chapters of convenient length. The author pleads, in humorous apology for his lack of method, that "these desultory jottings, with all their sins and imperfections, are only the staggerings of the mind of an ancient collector, the maunderings of an obsolete person." Being a book-lover as well as an autograph collector, he has harvested much that is of literary interest, including authors' manuscripts and rare first editions with authors' signatures. Dramatic, political, and historical characters are also well represented. Revolutionary generals cut a considerable figure in the book, with their quaintly spelled letters; and even the Signers — the despair of all collectors, so far as a complete collection of the famous fifty-six is concerned — make a respectable showing. The written-to-order letter is seldom of great interest, but here is one of Stevenson's that does not lack character:

"Vailima, Upolu, Samoa.

"You have sent me a slip to write on: you have sent me an addressed envelope: you have sent it to me stamped: many have done as much before. You have spelled my name right, and some have done that. In one point you stand alone: you have sent me the stamps for my post-office, not the stamps for yours. What is asked with so much consideration, I take a pleasure to grant. Here, since you value it and have been at the pains to earn it by such unusual attention — here is the signature of

"ROBERT LOUIS STEVENSON.

"For the one civil autograph collector, Charles R.—" There is a tone of weary condescension about this, and one resents the writer's imputation of incivility against all previous applicants for his

valued signature. Surely there must have been many among his admirers who, unable though they were to procure Samoan postage stamps, yet failed not to proffer their requests in respectful terms. Contrast now another great man's response to a like petition:

"R. Shelton Mackenzie, — Below is my autograph for your good lady as you request.

"Yours truly,
"A. LINCOLN."

As an instance of the mock-modest autograph-to-order, take the following. Its absurd self-abasement is laughable.

"Lord Rosebery presents his compliments to Miss C—, but would rather not make her collection and himself ridiculous by sending it the autograph of an insignificant person."

How crushing to Miss C—, to be called *it!* For we hold, with Mr. Joline, that one does not send one's autograph to a collection, but to the collector. Finally, as an example of graceful compliance with a request that must always be more or less of an annoyance, nothing could be better than this from Colonel Higginson:

"I have your note. If, as somebody says, applications for autographs are 'a shadow cast by success,' I suppose one can no more object to them than one can quarrel with his shadow."

Beside autographs, the book deals with many remotely related matters, mostly literary or historical. Judgments are delivered in the slap-dash manner of an after-dinner chat, and so are not to be taken too seriously. Here is an opinion on English reviewers that is not without basis:

"There does not appear to be any adequate reason why English reviewers should be as hard and severe as they almost invariably are. Their style bears to true criticism about the same relation which the conduct of the savage who knocks down the object of his affections and drags her to his home bears to the conventional courtship of civilization. . . . Any writer is entitled to a fair, generous, and liberal treatment. It is a small and petty mind which will use the power of an anonymous reviewer to denounce and ridicule his subject."

Our author seems not to be heartily enamoured of his English cousins. Because Mr. Serjeant Robinson, in his "Reminiscences of the Bench and Bar," finds fault with Judah P. Benjamin's American twang, Mr. Joline retorts that Benjamin's tone "was absolutely twangless, and it was, as compared with the hollow, rough, and coarse bow-wow of the Englishman, like the song of the nightingale beside the caw of the crow." The American twang, however, is not a figment of the British fancy — to our sorrow be it said, — and the first step toward amendment is honest confession. The utter-

ance of the cultured Englishman, whether in conversation or in public speech, however we may criticise his accent, his dropping of final *g* in *ing*, and other offenses, has more of music, of rhythm, of varied modulation, than has ours; and this is a matter of common remark.

By a curious fatality, we censure the very errors we ourselves are most prone to commit — a reflection that gives the professional critic pause. After deplored Mrs. Stowe's perpetuation of the scandal concerning Byron's unhappy domestic relations, the Autograph Collector, only two pages further on, refers to Carlyle and his wife as living together in "ferocious gloom." "Their feuds and quarrels," he adds, "were bitter and continuous." Again, he lays it down as a truth that quotations are more than likely to be incorrect; and on a later page he furnishes an involuntary proof of his thesis by misquoting the opening lines of Emerson's "Brahma." He takes pains, on page 182, to correct a slight misstatement on page 19, adding, "after all, my mistake is not of much importance, except to me, for I always feel sure that I never make a blunder — until I am caught at it." Commending this love of accuracy for its own sake, may we correct another slight error of his? It is a little surprising that so good a classical scholar as Mr. Joline shows himself to be should associate (page 2) the incident of the Cumæan sibyl — the little transaction in sacred books — with Tarquinius Priscus instead of with Tarquinius Superbus.

PERCY F. BICKNELL.

THE PRINCIPLES OF WESTERN CIVILIZATION.*

It must be confessed that Mr. Kidd's latest book, "Principles of Western Civilization," is rather a disappointing piece of social philosophy. The same faults, and, strange to say, the same merits which characterized his "Social Evolution" are evident also in his "Western Civilization." In each book the first chapter is singularly stimulating and concise in thought, as it sketches the achievements of our present time and asks what is in store for us in the future. One naturally expects an equally direct and clearly formulated answer, or at least an acute and pointed investigation into the elements which might tend toward some satisfactory solution. But the author disdains such

* PRINCIPLES OF WESTERN CIVILIZATION. By Benjamin Kidd. New York: The Macmillan Co.

business-like methods. The thread of discussion, at first so firmly grasped, in the very next chapter drops as from weary hands, and there ensues a desultory, rambling inquiry into the innumerable factors that have made up the present stage of our civilization. This inquiry consists largely of reiteration of set phrases, and of what some one has said concerning social and economic problems twenty years ago. We have never read an author who so consistently argued backward to a point lying leagues and leagues away from the original basis of the argument, and who so unremittingly forced his reader to review old issues only too familiar or possibly even discarded.

But one has perhaps no right to quarrel with an author about his methods, if he only comes to a definite conclusion in the end. Here too, however, our author is singularly unsatisfying; he says a great deal about the present and the past, but systematically relinquishes any but the vaguest and most general conclusions about the future. Yet Mr. Kidd distinctly claims originality for his book, and the glory of a discovery quite as important for future social philosophy as Darwin's "natural selection" or the "survival of the fittest."

He begins by pointing out, what we are sorry to say everybody has long been aware of, that our present period is a period of self-seeking as the generally accepted moral code. This code is based upon the liberal doctrines of the eighteenth century, the accentuated individualism of the French Revolution, and the social-democratic ideal of equal enjoyment for all, counteracted by the new *Herrenmoral* of the age now beginning. Centuries of development have worked toward this end; and since this condition sees its ideal in the satisfaction of the individual, Mr. Kidd calls it the "ascendancy of the present." Yet, basing his argument upon his study of Darwin and Weissmann, he maintains that nature is not satisfied with the present, that in fact the present is what nature is least concerned with; it is for the future, for the generations to come, that the individual is sacrificed. Thus there is some method in the apparent madness of waste and destruction; and for this future, natural selection in the present is the necessary prerequisite. "Projected efficiency" is what he calls this systematic preparation, generations ahead, for some prospective issue.

This is all very well, but it hardly justifies the author in looking upon so slender a revelation as an important discovery, since it is

almost as commonplace and matter-of-fact an observation as an evolutionist can make. People who have not the thinking habit may consider "projected efficiency" a very great addition to the terms which science has created as expressions of order and plan in the universe. But whatever may be said about the term, the idea that the present lives for the future has been in men's minds from the beginning, and consciously recognised as paramount in all creation. "Go to the ant and be wise," — what does the ant do but build and burrow and slave for its progeny? And the humblest as well as the proudest of mortals, does he not do likewise? Yet to the proving of this somewhat trite proposition Mr. Kidd devotes several chapters.

His answer to the question, What kind of efficiency will prevail in the future? is but little more satisfactory. In the twentieth century he sees, as the future prevailing type, the type organized towards "military efficiency"; that is, let us say, the type having the most destructive firearms and the most efficient explosives, — presumably those that discharge their deadly weapons by pressing the electric button! It seems as if, after a repetition of types of the destructive kind from the very beginning of things, we might expect in the present industrial era at least some slight variation. If Mr. Kidd had pointed out as the surviving type the one which could most advantageously close a bargain, we should have been able to point to this as something new if not more attractive; or if he had said that the survivor was to be the one who could subsist the longest on the least, we should have seen the logical conclusion in the struggle for existence and the survival of the fittest.

Mr. Kidd appears to use historical incidents to fit his purpose just as freely as Mr. Spencer whom he censures, and he is far less explicit and direct in his explanation of them. For example, when Mr. Kidd has pointed to the circumstance that life is sacred in the modern state as it never was in the ancient, he proceeds to explain this by the assumption that "in the last resort, the life of the individual is related to ends and principles which entirely transcend the objects for which the political organization around us itself exists." The plainer explanation would be that the understanding of the ends and principles which transcend the objects referred to is due to religious belief in a future existence, which in the first place awakens responsibility. But such plain

statements are not Mr. Kidd's strong point; he likes circumventions. Sweeping assertions and generalities are, as of old, the besetting sin of the evolutionists who attain to philosophical breadth of view. Incidentally there are many interesting remarks made in the book. Mr. Kidd is at his best in his parentheses; but the really decisive statements and arguments are lost in the general *mélée* of explanations, reiterations, and references to something else, which make the reader impatient for a bit of plain reasoning. We hope some day to see an abridged edition of Mr. Kidd's works, in which some of the evils of style and method here complained of shall have been eliminated.

A. M. WERGELAND.

ELLEN TERRY AND HER SISTERS.*

Two years ago this month we had occasion to review in these columns an authentic life of "The Kendals," by Mr. T. Edgar Pemberton. To those interested in the history of the contemporary stage the volume proved particularly welcome. The author has now given us a companion volume entitled "Ellen Terry and her Sisters," in which a number of biographical details not hitherto obtainable have been grouped together with considerable skill, making a story which reads easily and consecutively.

Miss Terry has for many years been termed by some the greatest living Shakespearian actress. Mr. Pemberton's timely memoir reveals to us much of her inner life, and traces her outward history; shows us the influences under which she grew up and developed,—the traits of her character, early and strongly manifested,—and follows her theatrical career from her maiden effort at the age of six years, through its successive stages down to the hey-day of a most eventful life.

It was while Mr. and Mrs. Ben Terry were fulfilling an engagement at Coventry that their daughter Ellen Terry was born. This was on February 27, 1848, and a little feud has taken place among the people of that interesting "City of Three Tall Spires" as to the precise house in which the important event took place. The child made her earliest (though childish) successes with Charles Kean in a famous series of Shakespearian revivals. Miss Terry has said:

"It must be remembered that my sister and I had the advantage of exceedingly clever and conscientious

* ELLEN TERRY AND HER SISTERS. By T. Edgar Pemberton. Illustrated. New York: Dodd, Mead & Co.

parents, who spared no pains to bring out and perfect any talents we possessed. My father was a charming elocutionist, and my mother read Shakspeare beautifully, and then both were very fond of us and saw our faults with eyes of love, though they were unsparing in their corrections. And, indeed, they had need of all their patience, for, for my own part, I know I was a most troublesome, wayward pupil."

It has always been conceded that the stock company is the practical school of dramatic art. It was in the Bristol Stock Company that Miss Terry received her early training,—and "the firing of the clay brought out the colors of the porcelain, and the colors lasted." It was merely a West of England stock company, but it could boast of such a constellation of names as Madge Robertson (Mrs. Kendal), Marie Wilton (Lady Bancroft), Henrietta Hodson (Mrs. Labouchere), Kate and Ellen Terry, George Melville, Arthur Stirling, W. H. Vernon, Arthur Wood, and Charles Coghlan.

In 1867 Ellen Terry became the wife of Mr. Charles Wardell—known to playgoers as Charles Kelly, the name he adopted when, retiring from his position as an officer in a first-class cavalry regiment, he followed his inclinations and took to the stage. She then retired from public life for seven years, returning in 1874 and acting continually up to the present day. It was while appearing with John Hare in "Olivia"—the stage version of Oliver Goldsmith's immortal story, "The Vicar of Wakefield"—that Henry Irving invited her to be his helpmate in his management of the Lyceum Theater. As Mr. Pemberton says, it is not surprising that she should say, after that memorable engagement:

"I seem to have made the acquaintance and to know quite intimately some noble people—Hamlet and Ophelia, Portia, Benedict and Beatrice, Romeo and Juliet, Viola, the Macbeths. All this makes me rejoice and wonder how it is that I'm not a superior person! I have dwelt with such very good company. It has been all sunshine, with a wee cloud here and there to give zest to life; and my lines have been laid in pleasant places."

Her cause was won; all England had learned that a star of the first magnitude had risen to the zenith of the dramatic heavens.

Of late years the work of Ellen Terry has become as familiar to the American public as to the English. The annual engagements of Henry Irving and his co-star have been numbered among the triumphs of each theatrical season. As Volumnia in "Coriolanus," Clalice de Malucon in "Robespierre," and Queen Guinevere in Comyns Carr's drama of "King

Arthur," her recent triumphs have been complete. In personating a character she identifies herself so entirely with her part that her face seems to flush or pale with the varying excitement of her character. Whatever the sentiment or situation of the moment, everything that goes to make up the *ensemble* of the actress moves and speaks in unison; so that, whether portraying the complex emotions of life, or the convergent subsidence of death, she is, in look, voice, and attitude, the living, vibrant, impersonation of her theme.

It has been pointed out that the artistic temperament must be more or less self-tormenting, and those who desire mere personal comfort should never attempt to cultivate it. Despite her success, Ellen Terry often feels that she has failed where enthusiastic audiences, and even the most captious critics, testify to the fact that she has triumphed. Yet how commendable it is that she should feel that any seeming victory in human life is not a final achievement, but a spur—often a cruel one—to endless endeavor. "Success," says George William Curtis, "is a delusion. It is an attainment—but who attains? It is the horizon, always bounding our path and therefore never gained. The Pope, triple-crowned, and borne with flabella through St. Peter's, is not successful—for he might be canonized into a saint. Pygmalion, before his perfect statue, is not successful—for it might live. Raphael, finishing the Sistene Madonna, is not successful—for her beauty has revealed to him a finer and an unattainable beauty."

Aside from Ellen Terry, Mr. Pemberton has devoted considerable space in his book to her three gifted sisters, Kate, Florence, and Marion, each of whom has won a distinctive place in English theatrical history, but whose names are unfamiliar in this country. Kate Terry's name is frequently heard associated with that of Charles Fechter, and there is little doubt that she contributed largely to Fechter's early Lyceum successes; she married early, and retired into private life. Marion Terry is yet charming English playgoers with her clever and conscientious work; she has frequently shared honors with George Alexander, Charles Wyndham, Forbes Robertson, and the Bancrofts. Of Florence Terry, who died in 1896, Mr. Clement Scott said: "She is one of the very few actresses I have known who has never gone back from her gentle career of continued success."

In writing a theatrical memoir or biography,

there is always a tendency on the part of the author to dip his pen in rainbows and honey ; but when an artist has gained so high a place in the estimation of the public as has Ellen Terry, praise which at first may appear extravagant is warranted by the general verdict of approval. Mr. Pemberton has wisely supplemented his own records by extracts from contemporary authors ; and on the whole his is a well-made biography, revealing quite frequently the writer's familiarity with the stage and its history. The volume is adequately illustrated and attractively printed and bound.

INGRAM A. PYLE.

CRUMBS FROM THE PSYCHOLOGIST'S TABLE.*

Professor James Mark Baldwin has gathered together, in a volume entitled "Fragments in Philosophy and Science," a number of essays and addresses which were "scattered during fifteen years in various journals." The bond of unity between them is the writer's individuality ; he offers, as it were, samples of himself. In a prefatory note he gives us his "personal signboard," — his type of philosophy — in a few clearly-worded sentences.

"Science tells us what is true. . . . Philosophy then enters her questions : how can such truth be also good, beautiful, livable — or none of these? While others say other things, and many others many other things, I say — using the liberty of this preface — it is true and good *because it is beautiful*. . . . The ascription of beauty, a reasoned, criticised, thought-out ascription of aesthetic quality, is the final form of our thought about nature, man, the world, the All."

We are not told, however, what constitutes beauty. Perhaps we may say that beauty is harmony realized objectively ; happiness is harmony realized subjectively. So, then, our philosophy sees harmony in truth, and ultimately no two or more truths can conflict. From the complete realization of truth would come perfect happiness, and a perfect sense of beauty ; but these would be attributes of God.

Professor Baldwin pleads well and strongly for the recognition of philosophy in education, and herein, perhaps, is the chief value of the book. Specialists in the sciences have been content to take a narrow view, and it is even held against a man that he has philosophical opinions. We have studied bricks, but have no conception of a house. We are as learned as

the dictionary, and as inchoate. We hold a million threads, that lead we know not whither. It is the duty of philosophy to harmonize all these elements, to show us the beauty of the cosmos, and our place therein. The ultimate purpose of science is to make possible a true philosophy.

Furthermore, says our author, philosophy is not an intellectual toy, it is a means of understanding the problems of human life. Every man has to solve those problems, one way or another ; and whether he knows it or not, he solves them by his philosophy. What, then, if his philosophy is false ? What is the use of training thousands of young men and women yearly in our universities, if they come out without a sound and coherent philosophy ? For all their knowledge of concrete realities, they will be as chaff blown by the wind.

This, then, is what the psychologist has to tell us ; but we venture to think that his message comes from deeper than psychological considerations. It should be the message of every scientific man who is not afraid to trust his mind out of his sight. Psychology is a science, and, as such, stands in the same relation to philosophy as all the other sciences ; the psychologist can hardly be conceded a special right-of-way into the philosophical halls.

Suppose that we are standing in an old cathedral, and looking upwards at the image of a saint in a stained-glass window. What is actually taking place ? The physicist tells us that rays of light, more correctly called undulations of the ether, are passing through the glass and reaching our eyes. These undulations have different wave-lengths, whereby they are said to be red, blue, yellow, and so forth. The result is an image of the saint. But what have rays of light to do with saints ? Nothing whatever, until our mind intervenes and interprets. The physiologist will now explain how the light, entering the eye, really goes no further than the retina, but there sets up a disturbance which is communicated to the brain. But what has this disturbance to do with saints ? The psychologist will now show that the result of the changes transmitted along the optic nerve is a sensation, or bundle of sensations, which we call vision, — the vision of a picture of a saint. So much for the science of the phenomenon ; but have we yet a philosophy of it ? Can it be said that all this really explains our conscious perception of the saint's figure, and our receipt thereby of a message from the man, long since dead, who first imagined it ? Psy-

* FRAGMENTS IN PHILOSOPHY AND SCIENCE. By James Mark Baldwin. New York: Charles Scribner's Sons.

chology, as a science, deals objectively with the phenomena of the mind, and does not itself construct a philosophy,—though, like every other science, it affords materials on which philosophy must be based.

To return to the volume before us; it consists in large measure of contributions to, or discussions of, the science of psychology. The term "science" in the title is to be interpreted "psychology." The close relationship between physiology and psychology is clearly indicated, and has even given rise to the term "Physiological Psychology." Experiment is taking the place of speculation, and thus bottom is found in what formerly seemed to many a fathomless quicksand. Interesting accounts are given of the manner of the experiments, and some of the results. In general, one admires the scientific attitude of the experimenters, and wonders at their ingenuity. Here and there, some further explanation seems desirable. On page 185 Professor Baldwin says: "My child H. cried out when I pinched a bottle-cork in her fifth month, and wept bitterly, in her twenty-second week, at the sight of a picture of a man with bowed head and feet in stocks." We must be forgiven for suggesting that the child's emotion was the result of a conscious or unconscious expression on the face of the experimenter, and could have been produced just as well without the cork or the picture. So again, in chapter XIII. are detailed experiments with large classes of students in judging between squares of different sizes, or, rather, in remembering the sizes of particular squares. It does not appear that any account is taken of the distance of the observer from the object, nor of the tendency to make random guesses when the squares shown were really of the same size. In the latter case, it will be observed, there are three possible alternatives, only one of which is correct, and there is a probability of one of the others being chosen. Some indication of this cause of error is given on page 249.

It seems a little late in the day to republish an essay on "Contemporary Philosophy in France" written in 1887, and an account of the condition of psychology at the time of the Chicago Exposition of 1893. The average reader of the book is not likely to be able to mentally compare the conditions portrayed with those now extant; and so will lose their historical interest, while unsatisfied by such belated accounts of the subjects discussed.

T. D. A. COCKERELL.

Some American master-painters.

BRIEFS ON NEW BOOKS.

Those who have gone well into the matter that makes the subject of Mr. Charles H. Caffin's book entitled "American Masters of Painting" (Doubleday) will find a striking similarity between the conclusions that he has reached and their own; while those who have no special knowledge of this kind of art, and view it from without, will find Mr. Caffin's attitude of mind about it a very reasonable one. It is rather to these last—the many—that to the specially informed few, that the author addresses himself; and it is the unique distinction of his book that it presents a closely analytical and even technical study of its subject, in terms that are quite intelligible to people who know nothing about this kind of artistic procedure. Opinion about art must be more than expert to be convincing. The one who offers it must show that he has thought outside of the particular field of the art he is writing about. This it is clear the author has done, and his conclusions are those more secure ones which come from this kind of thinking. But it is evident also that he understands the usages as well as the function of painting; and while his premises are the larger ones of the mind, the critical structure of his work will also be acceptable to specialized culture, and be found in harmony with the laws that govern picture-making. Moreover, the book makes delightful reading, and is as pleasant to the taste as it is convincing to the understanding. The selection of the thirteen "masters" is no more arbitrary than is inevitable in the best of such distinctions when applied to contemporary art. The painters whose genius and work are the subjects of the thirteen brief essays—averaging thirty-five hundred words each—that make up the volume of two hundred pages, are at least quite worthy of the close study that Mr. Caffin has made of them, and in the strictly relative sense implied by the title may be fitly named "masters." They are in their order—an order which seems on the whole to give proper precedence—George Inness, John La Farge, James A. McNeill Whistler, John Singer Sargent, Winslow Homer, Edwin A. Abbey, George Fuller, Homer D. Martin, George De Forest Brush, Alexander H. Wyant, Dwight W. Tryon, Horatio Walker, and Gilbert Stuart. Without any disguise of technical verbiage, but in words that uncover his meaning to those unversed in art's special nomenclature, the writer makes a searching analysis of the art of these men. Avoiding the generalities that are the refuge of vague thought, and that, while applicable, fail to distinguish the individual genius, he gives to each of the thirteen who are the subjects of his "appreciations" his own proper place, marking his particular gift in such a way that it cannot be confused with any other. Those who look upon a painting as a piece of handicraft, a more or less deft application of pigment to a flat

surface, rather than as an index to an intelligence, will probably find the work too subjective in its analysis; while those who read a picture less in its own terms than in those of the mind that is in it will find the volume illuminating. From this point of view, it seems as interpretative of what is best in American painting as a work of such limited scope can be.

Three men of wrath. Mr. Francis Watt is evidently not of Froude's opinion as to the unwise of whitewashing the villains of tradition. In "The Terrors of the Law" (Lane) he seeks to show the human and more amiable side of Bloody Jeffreys, the Bluidy Advocate Mackenzie, and Lord Braxfield, the original of Stevenson's Weir of Hermiston. The point of view is announced as not legal, but "human or literary." Law, however, has ever been accounted a jealous mistress, and broad interests or wide culture would seem to retard rather than promote the advancement of the ambitious jurist. Hence the dearth of material for popular sketches of these famous, or rather infamous, judges. Jeffreys—who has already been whitewashed with no lack of zeal and some degree of success by Mr. H. B. Irving—makes a better showing than Mackenzie; but the tang of Braxfield's rough Scotch humor renders him the most piquantly interesting of the three. The author tries to view each of his characters from the standpoint of a contemporary, and so to temper the judgment of a more refined and enlightened age. His defense of Jeffreys furnishes little that is new to a reader of Irving's book; but it should be here added that Mr. Watt, and not Mr. Irving, is the pioneer in this field, the former having first published his article in "The New Review" two years before the latter's work appeared. The sketch of Braxfield is, the author believes, the fullest account of the man yet published. It also first saw the light in "The New Review." The paper on Mackenzie appeared originally in "The Anglo-Saxon Review." These matters of fact are set forth in the preface. Kneller's portraits of Jeffreys and Mackenzie, and Raeburn's likeness of Braxfield, are reproduced, but necessarily on too small a scale for the best effect. The delicacy and beauty of Jeffreys's features, as limned by Kneller, will never cease to surprise. Possibly this artist was too much of "an utterer of smooth things in paint."

Methods of studying religion. The last quarter-century has given the study of religion as a science a recognized place in the curricula of several great universities. "The Study of Religion" (Scribner), by Professor Morris Jastrow, Jr., is a laudable attempt to unfold a method of procedure. In order to take up his subject in the right way, he first gives a brief history of the study itself. This presents and emphasizes the historical methods as of first importance. We have next the classification of religions, the definitions and the character

of it, and a discussion of its origin. In the somewhat elaborate treatment of this last theme, the author decides that the historical study of religions cannot prove that there was a primitive revelation. He also shows that neither the "animistic" theory of Prof. E. B. Tylor, nor the "ghost" theory of Mr. Herbert Spencer, provides ample explanation of the origin of religion. The mere personification of nature, too, seems to him to lack a certain spiritual element which appears to be essential to the rise of a genuine religious feeling in man. Briefly, his position is that "the origin of religion, so far as historical study can solve the problem, is to be sought in the bringing into play of man's power to obtain a perception of the Infinite through the impression which the multitudinous phenomena of the universe as a whole make upon him" (p. 196). This last statement involves man's power of studying and explaining the phenomena about him, and hence of several departments of modern thought. Consequently the second division of the volume deals with religion in its relation to ethics, to philosophy, to mythology, to psychology, to history, and to culture in general,—and to these in the newest phases of their development. The last division of the book takes up practical aspects of the question. The general attitude of the student must be sympathetic; he must enter into the life of the peoples who profess belief in such and such religion, if he is to be most proficient in explaining its phenomena. He must also be able to study the sources, whether in literature or in the life of any people, as only thereby will he be able to speak authoritatively and to estimate values properly. The work is provided with an excellent bibliography of the various phases of the theme, and an ample index.

The completion of a great work in political economy. Since the first volume of his "Principles of Political Economy" (Macmillan) came out eight years ago, Prof. J. Shield Nicholson has not been idle, as his third and final volume, recently given to the public, witnesses. The first volume dealt with Production and Distribution; the second with Exchange. This last volume treats of Economic Progress and the Economic Functions of Government. Economic students are to be congratulated on the completion of this scholarly and practical work. The volume under discussion follows the usual method of Professor Nicholson, whose treatment is that of a progressive conservative, and who blends admirably the methods of his masters, Smith and Mill. The analysis of Progress, in its relation to Population, Money, Prices, Rent, Profits, and Wages, is very good; although Production, Distribution, and Exchange fill the field too completely, to the exclusion of Consumption. This latter gets due recognition, however, under the discussion of the Functions of Government, especially in the masterly balancing of forces between Individualism and Governmental Interference. The author's conservatism is more

suspicious of the latter than of the former; and the same attitude of mind appears in the chapter on Free Trade and Protection. The presentation of Taxation, Public Expenditure and Public Credit is helpfully up to date. One of the most interesting chapters is that on Colonies and Dependencies, where the doctrine of Imperial Federation is presented in the light of the Boer war, and we are told as a final word that "instead of seeking to tighten ties, the ideal should be to enlarge the sympathies." This book must be the standard work in English for some years to come.

*A reprint
of Fielding's
last work.*

Few pieces of autobiographical writing in English literature have quite the charm and pathetic interest that attaches to Fielding's posthumous "Journal of a Voyage to Lisbon." Written in the last year of the novelist's life, during a period of the most intense physical suffering, this record of a vain pilgrimage in search of health yet exhibits Fielding perhaps at his best as far as writing goes, and is animated by a spirit of humor and courage as unfailing as that which moves in the pages of "Tom Jones" or "Joseph Andrews." "One of the most unfeigned and touching little tracts in our own or any other literature," Mr. Austin Dobson has rightly characterized the Journal. To have this work in the beautiful setting just given it by Messrs. Houghton, Mifflin & Co. at the Riverside Press is a piece of good fortune for which book-lovers should be duly grateful. The volume is an octavo of something over two hundred pages, printed upon Dickinson handmade paper from a new font of type of uncommon attractiveness. The typographical treatment of the text is severely simple, and with the exception of a photogravure reproduction of Hogarth's portrait (the only authentic likeness of Fielding in existence) there is a total absence of extraneous embellishment or decoration in the book. Its distinction rests entirely upon a basis of sound taste and correct workmanship,—a combination which must always achieve the best results. This tasteful reprint of Fielding's last work is issued in a limited edition of three hundred copies, all of which, we understand, were taken up in advance of publication.

*Geography of
the British Isles.*

The present tendency of scientific investigation is not so much in the direction of specializing as in treating the various departments of science synthetically. This is admirably illustrated by H. J. Mackinder's "Britain and the British Seas" (Appleton), the initial volume of a series under Mr. Mackinder's editorship and intended to present descriptive essays of twelve great natural regions of the earth. Mr. Mackinder is a geographer, and "Reader in Geography in the University of Oxford." But with him, geography is far more than what the schoolboys of half a century were taught,—"a description of the earth's surface." Mr. Mackinder's pur-

suit of his favorite science has led him far beneath the surface of the earth and over a wide expanse of the North Atlantic Ocean. He finds it to include astronomical or mathematical geography, and a knowledge of the processes by which the world came into being; and he recognizes its relation to geology, and that it is divisible into the several departments of racial, historical, strategic and economic geography. The British Isles comprise the smallest of the twelve natural divisions selected for this scientific treatment, but their physical features are so thoroughly known that they furnish an admirable subject for a leader in this proposed series of geographical syntheses. The volume sets a standard which the authors of the subsequent volumes will find it difficult to maintain; but if the other volumes are anything like this in breadth of treatment, the value of the series as contributions to our knowledge of the world will be beyond estimation. Maps in color and in black-and-white, and notes and indexes, are so generously supplied that they more than illustrate the subject—they illuminate it.

In translating Professor Friedrich *Life and doctrines of Immanuel Kant*" (Scribner), Messrs. Creighton and Lefevre, of Cornell University, have done an invaluable service to English students of the great German metaphysician. The book aims to set forth the central doctrines of the Kantian system, laying especial stress upon the often neglected constructive side of the philosophy, upon its positive and idealistic elements and its lofty moral concepts. The short but significant introduction deals with Kant's position, first in the history of philosophical thought, and next in the thought of his own time. A brief account of his life and mental development follows; and finally an exposition of his system, which occupies three-fourths of the book. Intended especially for the student who is attempting a systematic mastery of the Critiques, this section is still not beyond the depth of the general reader, while its abundant divisions and headings make it particularly useful for consultation upon some one doctrine or some small division of Kant's work. The author's appreciation of Kant's great contribution to modern thought does not blind him to idiosyncrasies of form or inconsistencies of content. So his book is of value both as an exposition of Kant's work and as an authoritative opinion of it based upon the results of recent Kantian studies in Germany.

*An American
life of Napoleon.*

Mr. Thomas E. Watson's life of Napoleon (Macmillan), which succeeds his "Story of France" and is uniform with it in style and size of volume, will be no disappointment to the admirers of the earlier effort. The author has emphatically disclaimed recourse to new material, or the attempt to put new facts before the public. His life of Napoleon is based wholly on many well-known, easily accessible,

but sometimes notoriously unauthoritative sources. Mr. Watson's powers of discrimination have not been expended in eliminating the false and untrustworthy, but rather in culling out the dull and occasionally the damning facts of his hero's career. For Napoleon is the hero, and the attitude of the author is that of the champion and defender against the taken-for-granted malignancy of his reader. Mr. Watson, however, is never more wholly himself, never more successful, than when in arms for a favorite theory or character; so we have him at his best. The story of the life of Napoleon is exceedingly well told in the always attractive style of the author, whose forcible personality is constantly in evidence. There is endless interesting gossip, bright characterization, eloquent denunciation or vindication, as the case demands. For the general reader we have, then, an uncommonly attractive life of Napoleon, even if the author has failed to give us history for the historian.

Methods for the study of the nervous system.

No branch of anatomical investigation has made more rapid advances in recent years than the study of the nervous system. This rapid growth in the science of neurology has been almost wholly conditioned by the discovery of new methods of research which have opened new fields for exploration and corrected the misconceptions of the past. The nervous system is one of the most complicated in the vertebrate body, and a knowledge of its architecture is of great importance not only to physicians but also to anatomists, zoologists, physiologists, and psychologists. All of these classes will welcome Mr. Hardesty's little manual of methods, "Neurological Technique" (Chicago University Press). This is the outgrowth of experience in the neurological laboratory of the University of Chicago, and is designed to meet the needs of all who would attempt the study of the gross or finer structure of the nervous system by modern methods. To obviate the confusion which has arisen in anatomical literature from the use of various names for the same structure, the author has adopted the nomenclature recommended by the Basel Commission of Anatomists, and gives a full list of the terms applicable to the nervous system and sense organs.

The life and art-work of Mr. Whistler.

In the volume entitled "James McNeill Whistler, the Man and his Work" (Mansfield), Mr. W. G. Bowdoin presents a brief and well-written sketch of the principal facts of the painter's life, a collection of characteristic anecdotes, and a list of Whistler prints in the Avery Collection at the Lenox Library. But it is refined harmony of page, binding, and illustration of the book that first catches the eye, and makes the most lasting impression. Mounted on heavy dark-brown paper and bound in at the end of the book are half-tone reproductions of some of Mr. Whistler's most interesting pictures; and similarly mounted as a frontispiece is a repro-

duction of the well-known portrait of Whistler by Mendelssohn. The numerous Whistler controversies are here barely alluded to. With the pen as well as with the brush, Mr. Whistler has been one of the great forces in contemporary art, and this book is welcome for its presentation of his peculiar and abiding influence.

BRIEFER MENTION.

The English-Spanish section of the revised Velásquez Dictionary has just been published by the Messrs. Appleton, following the other section after an interval of about a year. The editors are Messrs. Edward Gray and Juan L. Iribas. We open it at random, and come upon such definitions as "copper, va. en el juege de foráñon, etc." and "dude, s. petimetre," from which examples the thoroughness of the work may be judged. This is undoubtedly the best dictionary of Spanish and English now in existence.

"The International Year Book" for 1901, the fourth annual issue of this useful work of reference, has just been published by Messrs. Dodd, Mead & Co. It is edited, as before, by Mr. Frank Moore Colby, with the collaboration of Professor H. T. Peck and Mr. E. L. Engle. The plan remains substantially unchanged, although certain classes of statistical matter relating to the States have been made into special articles, instead of being scattered in forty-five places. A great deal of census material, as well as of legislative enactment, has been made use of in this volume. There are a dozen maps, and thirty or forty other plates. The index, which is cumulative, becomes more and more valuable with every year.

"The "Warwick Library" is a series that has for some time numbered six volumes, and to these a seventh has just been added, the work of Professor C. H. Herford, the editor of the series. Each volume of this library, it will be remembered, deals with one literary form in English literature, which is illustrated by a number of examples, prefaced by an elaborate introductory essay. "English Tales in Verse" is the subject of the new volume, which is imported by the Messrs. Scribner. The authors represented are Chaucer, Shakespeare, Dryden, Crabbe, Wordsworth, Keats, and Morris, there being sixteen tales in all, five of them Chaucerian. As might be expected by those who are familiar with the editor's writing, the introductory essay is a fine example of readable and discriminating literary criticism.

The second volume of "Main Currents in Nineteenth Century Literature" (Macmillan), by Dr. Georg Brandes, has just appeared in the English version. This volume has for its special subject "The Romantic School in Germany," and was first published in 1873. Being based upon fundamental principles of criticism, instead of reflecting temporary fashions, it is practically as valuable to-day as it was thirty years ago. The movement described is that in which Tieck and the Schlegels, "Jean Paul" and "Novalis," Schleiermacher and Schelling, are the representative figures. The treatment of "Novalis," in particular, is one of the most penetrating pieces of criticism ever penned. The subject of the volume next to follow is "The Reaction in France."

NOTES.

"The Sonnets of Shakespeare" is the newest volume in "The Lover's Library," published by Mr. John Lane.

"L'Idole," by M. Henri Michaud, is a one-act comedy for girls' schools, published by Mr. W. R. Jenkins.

"The Story of China," by Mr. R. Van Bergen, is a reading-book for young people, published by the American Book Co.

"The Book of Vegetables," by Mr. George Wythes, is the latest addition to the "Handbooks of Practical Gardening," published by Mr. John Lane.

A new volume of essays by Bishop Spalding will be issued at once by Messrs. A. C. McClurg & Co., under the title "Religion, Agnosticism, and Education."

Professor William E. Waters has edited for college use the "Cena Trimalchionis" of Petronius, and the text, provided with the customary apparatus, is published by Messrs. B. H. Sanborn & Co.

"In the Days of Giants," by Miss Abbie Farwell Brown, is an illustrated book of Norse tales told in simple language for the delight of children. It is published by Messrs. Houghton, Mifflin & Co.

The "Summer Classes for the Study of English," arranged and directed by Mrs. H. A. Davidson, will this year be located at Delaware Academy, Delhi, New York. The term begins July 15 and closes August 20.

Messrs. Houghton, Mifflin & Co. are the publishers of "Our Country's Story," by Miss Eva March Tappan. The book is an elementary history of the United States, told for young students, and plentifully furnished with pictures.

"The Story of Animal Life," by Mr. B. Lindsay, is published by the Messrs. Appleton in their "Library of Useful Stories." It is a popular statement of systematic zoölogy, prepared for general reading rather than for school use.

The "Dramatic and Early Poems" of Matthew Arnold, edited by Mr. H. Buxton Forman, and Carlyle's "Past and Present," edited by Mr. Oliphant Smeaton, are two welcome volumes in the Dent-Macmillan series of "Temple Classics."

The "Elements of Physics" just published by Messrs. D. C. Heath & Co. is the work of Messrs. Amos T. Fisher and Melvin J. Patterson. It is a very elementary book, suited for grammar schools rather than for those of higher grade.

Mr. Buel P. Colton's "Elementary Physiology and Hygiene," published by Messrs. D. C. Heath & Co., is a text-book for young students, vitiated, as most such books are, by a distorted and unscientific treatment of the effects of alcohol and tobacco.

Messrs. Fords, Howard, & Hulbert have just issued a new edition of Mr. Albion W. Tourgee's popular novel "A Fool's Errand," which had a great vogue twenty years ago, and remains one of the most entertaining stories of the Reconstruction period.

Mr. William S. Lord, Evanston, publishes an attractive volume of "Love-Story Masterpieces," chosen by Mr. Ralph A. Lyon. The stories are four in number, Stevenson's "The Sire de Maléroit's door being the only one of the four to have an independent existence. The other three are extracts from books, "The Autocrat and the Schoolmistress," by Dr. Holmes, "A 'Dream-Life' Love-Story," by Mr. Donald G. Mitchell, and Mr. Meredith's immortal "Idyl of First

Love" from "Richard Feverel." Brown ink and brown board covers give a touch of individuality to this pretty book.

"A Spanish Grammar with Exercises," by Professor M. Montrose Ramsey, although a thick book, is essentially elementary and designed to meet the needs of beginners. It is a revision, at once simplified and expanded, of the author's earlier "Text-Book of Modern Spanish."

"The Government: What It Is, What It Does," by Mr. Salter Storrs Clark, is an elementary school textbook published by the American Book Co. It is a book that covers a good deal of ground in a simple way, and has several features not common in texts of this sort.

"Essentials of Chemistry for Secondary Schools," by Messrs. John C. Hessler and Albert L. Smith, is a textbook just published by Messrs. B. H. Sanborn & Co. The book combines description with laboratory guidance in a very practical way. With the exception of a brief chapter on the compounds of carbon, the subject of the book is inorganic chemistry.

LIST OF NEW BOOKS.

[The following list, containing 75 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

The Life and Letters of Lady Sarah Lennox, 1745-1826. Edited by the Countess of Ilchester and Lord Stavordale. New edition in 1 volume; illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 634. Charles Scribner's Sons. \$4. net.

The Mystery of William Shakespeare: A Summary of Evidence. By His Honour Judge Webb. Large 8vo, gilt top, uncut, pp. 302. Longmans, Green, & Co. \$4.

The True Napoleon: A Cyclopaedia of Events in his Life. By Charles Josselyn. Illus. in color, photogravure, etc., 8vo, gilt top, uncut, pp. 437. R. H. Russell. \$3.50 net. Reminiscences of a Dramatic Critic. With an Essay on the Art of Henry Irving. By Henry Austin Clapp. With photogravure portraits, 8vo, gilt top, uncut, pp. 241. Houghton, Mifflin & Co. \$1.75 net.

Peter Vischer. By Cecil Headlam, B.A. Illus., 12mo, gilt top, uncut, pp. 144. "Great Craftsmen." Macmillan Co. \$2.

The Life of John William Walde, F.S.A. Edited, with an Introduction, by Montgomery Carmichael. With photogravure frontispiece, 12mo, gilt top, uncut, pp. 266. E. P. Dutton & Co. \$2. net.

Reminiscences of Gov. R. J. Walker. With the True Story of the Rescue of Kansas from Slavery. By Geo. W. Brown, M.D. With portraits, 16mo, pp. 204. Rockford, Illinois: Published by the Author. \$1.

Naval Heroes of Holland. By J. A. Mets. Illus., 12mo, pp. 248. Abbey Press. \$1.50.

HISTORY.

The Growth and Decline of the French Monarchy. By James Mackinnon, Ph.D. Large 8vo, uncut, pp. 840. Longmans, Green, & Co. \$7.50 net.

Lee at Appomattox, and Other Papers. By Charles Francis Adams. 12mo, gilt top, pp. 337. Houghton, Mifflin & Co. \$1.50 net.

Social England: A Record of the Progress of the People. Edited by H. D. Traill, D.C.L., and J. S. Mann, M.A. "King Edward" edition; Volume II., illus. in color, etc., 4to, gilt top, pp. 800. G. P. Putnam's Sons. \$4.50 net.

The Early History of Venice, from the Foundation to the Conquest of Constantinople, A. D. 1204. By F. C. Hodgson, M.A. With map and plan, 12mo, gilt top, uncut, pp. 473. E. P. Dutton & Co. \$3. net.

The Story of Cairo. By Stanley Lane-Poole, Litt.D. Illus., 16mo, gilt top, uncut, pp. 340. "Medieval Towns." Macmillan Co. \$2.

The Boer Fight for Freedom. By Michael Davitt. Illus., 8vo, pp. 603. Funk & Wagnalls Co. \$2. net.
 The Story of Westminster Abbey: Being Some Account of that Ancient Foundation, Its Builders and Those Who Sleep Therein. By Violet Brooke-Hunt. Illus., 12mo, gilt top, pp. 336. E. P. Dutton & Co. \$2.
 New York in the Revolution as Colony and State. Supplement. Compiled by Erastus C. Knight; edited by Frederic G. Mather. 4to, gilt top, uncut, pp. 336. Albany: Oliver A. Quayle.

GENERAL LITERATURE.

Facts and Comments. By Herbert Spencer. 12mo, pp. 292. D. Appleton & Co. \$1.20 net.
 An Onlooker's Note-Book. By the author of "Collections and Recollections," 8vo, gilt top, uncut, pp. 310. Harper & Brothers. \$2.25 net.
 A Foreign View of England in the Reigns of George I. and George II.: The Letters of Monsieur César de Saussure to his Family. Trans. and edited by Madame Van Muyden. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 344. E. P. Dutton & Co. \$3. net.
 The Path to Rome. By H. Belloc. Illus., 8vo, gilt top, pp. 448. Longmans, Green, & Co. \$2. net.
 Home Thoughts. By "C" (Mrs. James Farley Cox). Second Series; 12mo, gilt top, uncut, pp. 340. A. S. Barnes & Co. \$1.20 net.
 'Twee You an' I: Some Little Problems of Life. By Max O'Rell. 12mo, gilt top, pp. 480. Lothrop Publishing Co. \$1.20 net.

NEW EDITIONS OF STANDARD LITERATURE.

The Poems of Schiller. Trans. into English by E. P. Arnold-Forster. 12mo, gilt top, uncut, pp. 361. Henry Holt & Co. \$1.60 net.
 The Prometheus Bound of Eschylus. Rendered into English Verse by Edwyn Robert Bevan. 4to, uncut, pp. 90. London: David Nutt.
 The Temple Bible. New volumes: Numbers, edited by G. Buchanan Gray, M.A.; Earlier Pauline Epistles, Corinthian, Galatians, and Thessalonian, edited by Vernon Bartlet, M.A. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.
 Past and Present. By Thomas Carlyle. With photogravure frontispiece, 24mo, gilt top, uncut, pp. 400. "Temple Classics." Macmillan Co. 50 cts.
 A Fool's Errand. By One of the Fools. New edition; illus., 12mo, gilt top, uncut, pp. 521. Fords, Howard, & Hubert. \$1.50.
 Love-Story Masterpieces. Chosen by Ralph A. Lyon. 12mo, uncut, pp. 174. Evanston: William S. Lord. \$1. net.

BOOKS OF VERSE.

The Hermitage, and Random Verses. By Dayton Ervin. 18mo, pp. 56. Grafton Press.
 Armageddon. By Valentine Brown. 16mo, pp. 151. Portland: Published by the Author.

FICTION.

Bylow Hill. By George W. Cable. Illus. in color, 12mo, gilt top, uncut, pp. 215. Charles Scribner's Sons. \$1.25.
 My Captive. By J. A. Altaheler. 12mo, pp. 281. D. Appleton & Co. \$1.25.
 The Desert and the Sown. By Mary Hallock Foote. 12mo, pp. 313. Houghton, Mifflin & Co. \$1.50.
 A Pasteboard Crown: A Story of the New York Stage. By Clara Morris. With frontispiece in color, 12mo, pp. 370. Charles Scribner's Sons. \$1.50.
 In the Eagle's Talon: A Romance of the Louisiana Purchase. By Sheppard Stevens. Illus., 12mo, pp. 475. Little, Brown, & Co. \$1.50.
 The Hinders: A Story of the Present Time. By Edna Lyall. 12mo, pp. 179. Longmans, Green, & Co. \$1.
 The Late Returning. By Margery Williams. 16mo, gilt top, uncut, pp. 205. Macmillan Co. \$1.25.
 Brinton Eliot. From Yale to Yorktown. By James Eugene Farmer, M.A. 12mo, gilt top, uncut, pp. 393. Macmillan Co. \$1.50.
 Not on the Chart: A Romance of the Pacific. By Charles L. Marsh. With frontispiece, 12mo, pp. 336. F. A. Stokes Co. \$1.50.
 A Girl of Virginia. By Lucy M. Thruston. Illus., 12mo, pp. 306. Little, Brown, & Co. \$1.50.

The Spenders: A Tale of the Third Generation. By Harry Leon Wilson. Illus., 12mo, gilt top, pp. 512. Lothrop Publishing Co. \$1.50.

The Courage of Conviction. By T. R. Sullivan. 12mo, gilt top, uncut, pp. 237. Charles Scribner's Sons. \$1.50.
 Hearts Courageous. By Hallie Erminie Rives. Illus., 12mo, pp. 407. Bowen-Merrill Co. \$1.50.

The Suitor of Yvonne: Being a Portion of the Memoirs of the Sieur Gaston de Luynes. By Rafael Sabatini. 12mo, pp. 348. G. P. Putnam's Sons. \$1.20 net.

Amor Victor: A Novel of Ephesus and Rome, 95-105 A.D. By Orr Kenyon. Illus., 12mo, pp. 424. F. A. Stokes Co. \$1.50.

My Japanese Wife: A Japanese Idyl. By Clive Holland. New edition; with frontispiece in color, 12mo, gilt top, pp. 217. F. A. Stokes Co. \$1.50.

A Remedy for Love. By Ellen Olney Kirk. 12mo, pp. 227. Houghton, Mifflin & Co. \$1.25.

Unto the End. By "Pansy" (Mrs. G. R. Alden). Illus., 12mo, pp. 365. Lothrop Publishing Co. \$1.50.

Strangers at the Gate: Tales of Russian Jewry. By Samuel Gordon. 12mo, pp. 458. Philadelphia: Jewish Publication Society.

A Blighted Rose. By Joseph F. Wynne. 12mo, gilt top, pp. 425. Detroit: Angelus Publishing Co.

A Welsh Witch. By Allen Raine. 12mo, pp. 405. D. Appleton & Co. Paper, 50 cts.

The Way of the West. By General Charles King. With frontispiece, 16mo, pp. 176. Rand, McNally & Co. 50 cts.

The Iron Hand. By Howard Dean. 12mo, pp. 214. Abbey Press.

Uncle Jed's Country Letters. By Hilda Brenton. Illus., 12mo, uncut, pp. 73. Boston: H. A. Dickerman & Son.

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